ROTUNDA

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Gold for the Gods

Old Cuts for New Cotes

Furniture of Princely Splendour

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ROTUNDA

the magazine of The Royal Ontario Museum

Volume 9, Number 3, Fall 1976

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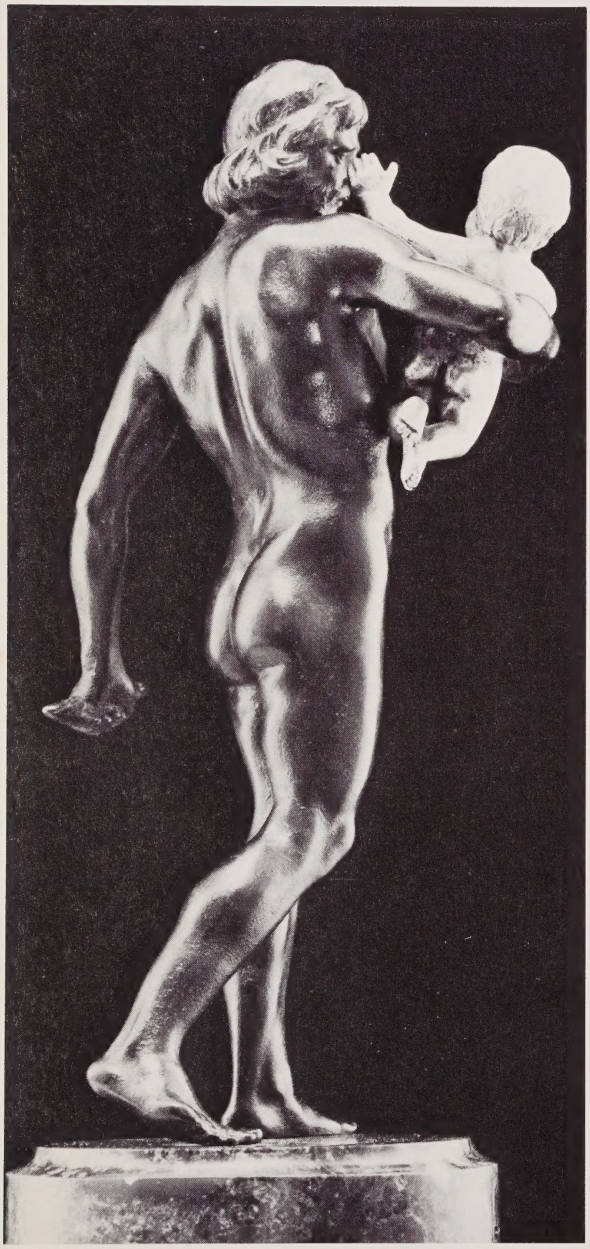
Focus

on a Duquesnoy Bronze

K. Corey Keeble



In 1618 the young Belgian sculptor François Duquesnoy arrived in Rome. His early years there were not without hardship, and to earn his daily bread he spent much time making small works of sculpture in ivory, wax, terracotta, and bronze. His growing proficiency with these small works attracted attention and he was called upon by wealthy patrons to work on the restoration of antique marbles, such as the Rondanini Faun (now in the British Museum) and the Girardon Bacchus (now in the Louvre).

By 1627-1628 his reputation was sufficient to win him the commission to assist Bernini, the leading sculptor and architect of the Italian Baroque, with the sculptural decoration of the enormous bronze Baldacchino for the Basilica of St. Peter. His collaboration with Bernini secured his position as one of the foremost sculptors in Rome, and he was awarded two further commissions of great importance: a marble statue of St. Andrew to fill one of the four niches in the piers at the crossing under the dome of St. Peter's, and a marble statue of Santa Susanna for the church of Santa Maria di Loreto. These two mighty works are Duquesnoy's masterpieces, and establish him as one of the great masters of Roman Baroque sculpture. Within his own lifetime, he was described, in a letter written by Fulvio Testi to the Duke of Mantua in 1633, as the best sculptor in Rome after Bernini himself.

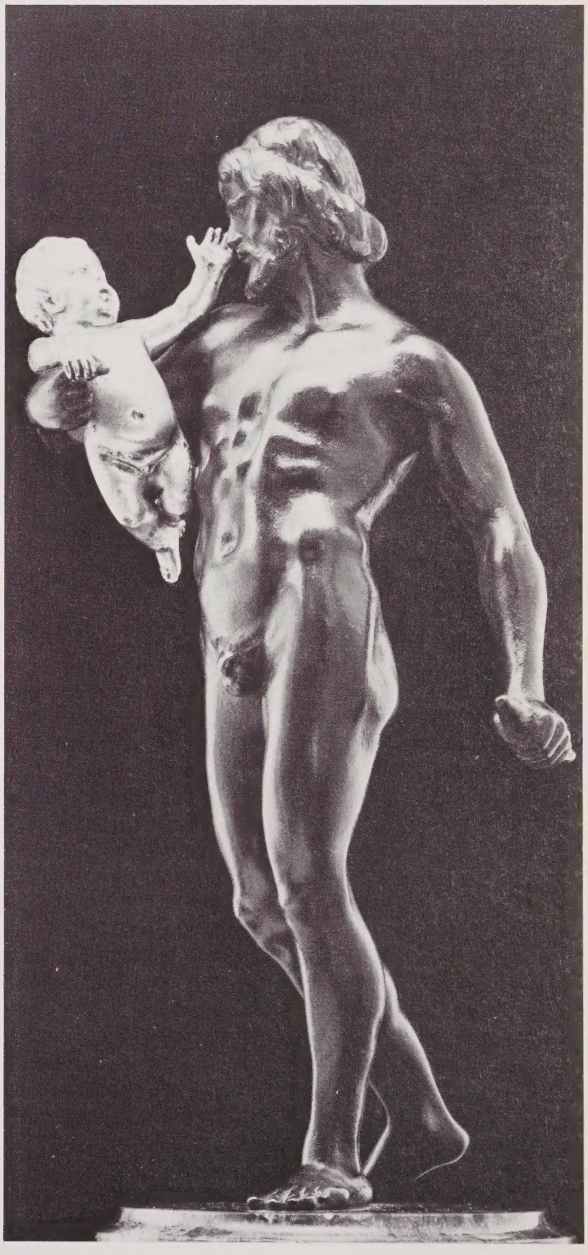
Duquesnoy's style, although of the Baroque, represented a classicizing trend at variance with the more ebullient style of Bernini, and is more closely linked to the circle of artists including Algardi, Poussin, and Sacchi. His own form of Baroque classicism grew out of his restorations of classical antique sculptures, which had given him the dual opportunity of studying antique works at first hand and absorbing from them lessons which he was able to apply to his own work, most notably in the statues of St. Andrew and Santa Susanna, which have the balance and gravity of classical sculpture.

As famous as his major works in marble were, Duquesnoy's most pervasive influence on European sculpture was through the medium of his numerous statuettes, especially those of *putti*, or children, which deriving from the Antique, became general European property with an influence which extended well into the 18th century and beyond. During the 17th century, Duquesnoy's figures of *putti* were prized by the wealthiest and most discerning collectors, who valued

them as highly as antique originals from Greece and Rome. The extent of their popularity is proven by the many times they were depicted in the cabinet paintings of the period, notably in those by Frans van Mieris, Adriaen van der Werff, Netscher, and Gerrit Dou.

Duquesnoy's sculptural abilities are fully apparent in a series of small bronzes attributed to him, such as the *Jupiter with the Infant Bacchus* acquired in 1975 by the Royal Ontario Museum's European Department. The group belongs to Duquesnoy's early Roman period in the 1620s and is related to a pendant group, *Mercury and the Boy Bacchus*. Both groups show the lessons learned by the sculptor from his restorations of antique marble sculptures. The figure of Jupiter is related to one of Duquesnoy's marble statues, the *Bacchus* of 1626–27 from the Galleria Doria Pamphili in Rome. The gilded figure of the infant Bacchus is directly related to the Titianesque figures of children in which he specialized, as well as to the angel figures on the Vryburch tomb of 1629, which it probably antedates by a few years.

The group of *Jupiter and Bacchus* is the first bronze in the Royal Ontario Museum's growing collections which relates directly to the central development of Italian Baroque sculpture in Rome in the 1620s, but its interest goes beyond this. It is the expression of a Belgian mind in an Italian setting, a Baroque equivalent of the earlier impact of another Belgian sculptor on Italian art, that of Giovanni Bologna on the course of Florentine art of the Cinquecento. In addition, the *Jupiter and Bacchus* provides a link between the world of the late Renaissance and Mannerism, elements of which appear in the composition, and the world of 17th-century Baroque classicism. It served also as a source of influence that was to be absorbed, in a later period, into the art of the Rococo. The *Jupiter and Bacchus* has links with both the Baroque of Bernini and the Baroque classicism of Algardi, and also with the related classicism in painting in the works of Poussin and Sacchi. As a small bronze it reflects the taste for bronze statuettes which grew out of the Renaissance, yet it also relates to sculpture in other media, such as ivory, wood, wax, and terracotta, favourite materials for Baroque small sculpture, and to larger works in marble from which it in part derives. Like so many other sculptures of its type, it obliterates the narrow and often artificial distinction that separates the fine from the applied arts.



Gold for the Gods

The Birth of a "Big Show"

A. D. Tushingham

Friends of the Museum (including many members of its staff) may well wonder at times about the genesis of "big shows". These "spectaculars" are in a class by themselves, for they present monumental problems of organization that we do not normally encounter in planning the many other fine exhibitions that are mounted regularly throughout the Museum. The distinction is not based on quality, source, size, or value alone. Like the Chinese Exhibition, the big show is unique (it is not on the normal exhibition loan route), it is valuable (intrinsic worth plus rarity of the collection), and it is difficult to negotiate. Instead of being worked out smoothly and well in advance, the negotiations have to be handled at a high diplomatic level and often continue until the very opening of the exhibition itself. Transport and insurance entail complex, and often *ad hoc*, arrangements involving contracts, lawyers, security, airlines, and civil service personnel in several countries. Costs run so high that a broad, effective (and expensive) publicity and advertising programme (plus a charge for admission) must be instituted to avoid a serious deficit. The big show involves a magnification of all the problems encountered in putting together any special exhibition. It is a unique event—not only for the public, for whom it may truly present the opportunity of a lifetime, but for its organizers, who, to make it work, must devote months, even years, of their lives to it and must acquire an expertise in everything from international diplomacy to the provision of comfort facilities for the queues.

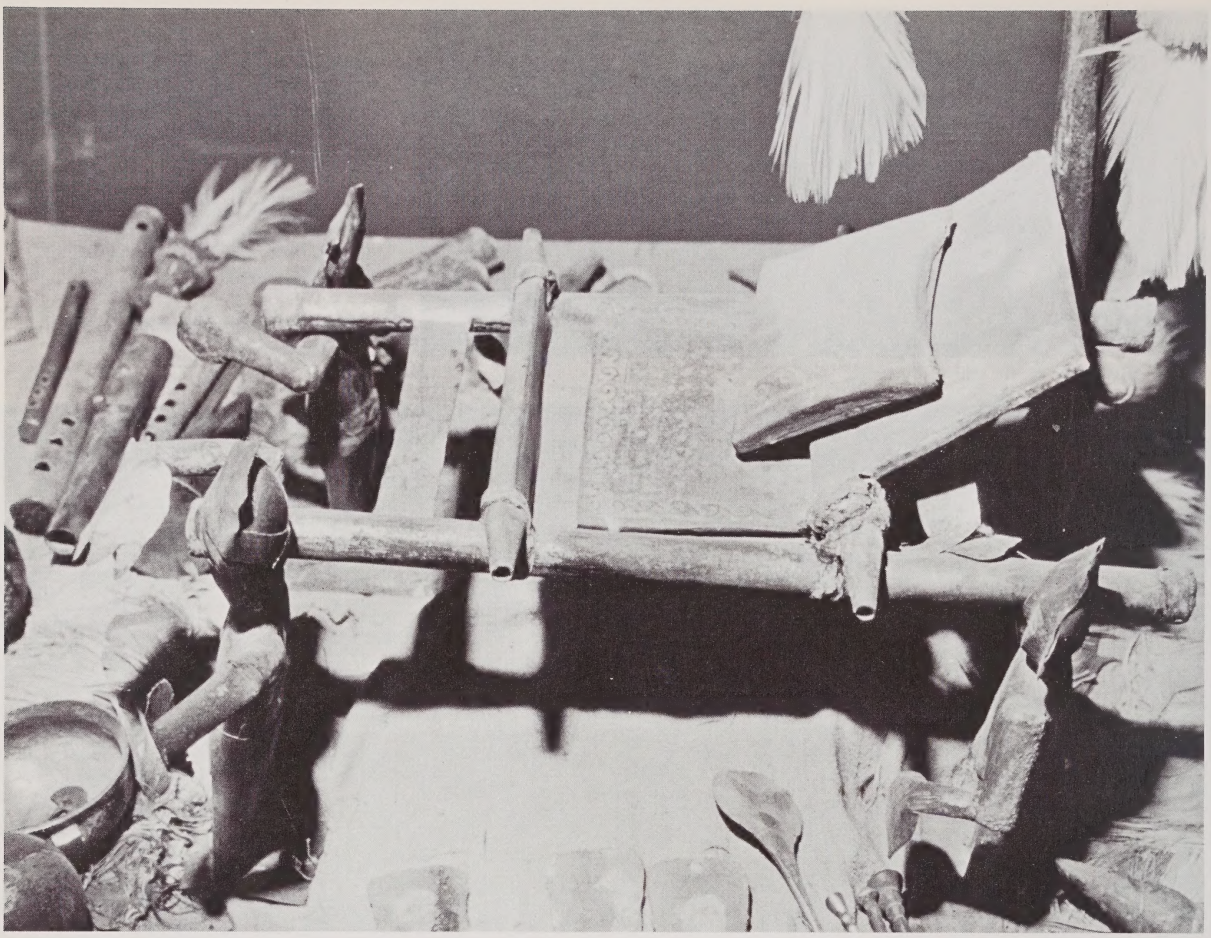
"Gold for the Gods", the exhibition which opens at the ROM on September 28, falls into the big show category. It is a large exhibition, the objects are rare, their value is high, and the negotiations have been predictably slow, complicated, and uncertain. If finger-crossing, the muttering of "deo volente", the alternation between firm stands and baffled acquiescence, and general frustration are any indication, the mounting of "Gold for the Gods" is one real cliff-hanger of an operation.

It was Mrs. H. M. Downie, the

Opposite page: Feather headdress with a thin, embossed gold plaque on the front. From the Nazca culture of the south coast, which flourished until the 7th century A.D.

Left: Gold ear spools with embossed warrior figures and inset turquoise beads. From the Mochica culture on the north coast.

Below: Diadem with seven birds. Mochica (Frias).



ROM's Exhibition and Programme Officer, who first suggested that it was high time that Toronto be given the opportunity of seeing some of the wonders of the goldsmith's art from pre-Columbian America. We knew of the wonderful Peruvian gold show held in the magnificent Museum of Anthropology in Mexico City, and of the Gold Museum in Bogota, Colombia, where a fine selection of early gold from that country is on display. In fact, while we were preparing our exhibition a travelling collection of gold from the Colombian Collection was shown at the National Gallery in Ottawa. There were also exquisite ancient gold objects from Costa Rica and Panama which might be available to us. If we decided to have a pre-Columbian gold show, which material should we choose? We reached the conclusion that we should opt for the Peruvian gold, *if* we could arrange for a large loan from the Mujica Gallo Foundation. The Mujica Gallo Foundation's collections of pre-Inca and Inca artifacts, permanently displayed in an attractive museum on the outskirts of Lima, are among the finest in the world.

In April 1975, I made my first trip to Lima to join Dr. Kent Day, the field director of our Peruvian archaeological project, and to meet Sr. Miguel Mujica Gallo, Sr. Augusto Bouroncle of the Foundation staff, and Mr. Robert C. Booth, the project director of Tourism Investments, S.A., the firm to which Don Miguel had entrusted responsibility for the organization of foreign loans of his collection. Don Miguel entertained us in his great house adjacent to his museum, where we were surrounded by his trophies (for he is a great hunter) and other evidence of his life as a collector and cultured man of the world. He was enthusiastic about an exhibition of pre-Columbian treasures in Canada and quickly agreed to our basic proposal —the loan of objects which had never before been seen outside of Peru. He was excited by our suggestion that this unique and important loan could be the occasion for a symposium on ancient pre-Columbian metallurgy. Finally, he was delighted with our request that he come to Toronto for the opening (and, perhaps, for a spot of shooting).

Once that initial decision was made, we had to select the objects we wanted to include in the Canadian tour. Dr. Day and I discovered

that the Foundation already had plans for two travelling exhibitions, each of about 250 pieces, for Europe and the United States. After carefully weighing the pros and cons, we chose the European group as the basis for the Canadian exhibition. Our next task was to select another 150 or so pieces to complement the material in the European exhibition. With several criteria in mind, we began to make the difficult choice. Dr. Day was very interested in those pieces for which there was a more or less reliable provenance and which appeared to be little altered by restoration or reconstruction. These would provide collateral evidence for ancient Peruvian civilizations, which pieces without such documentation would lack. Both of us wished to choose pieces that would provide a somewhat broader picture of Peruvian culture than the precious metals by themselves could furnish, and that were also unknown or little known to scholars outside Peru. Finally, because this was to be an exhibition intended to appeal to lovers of art as well as to archaeologists, we sought to select objects which have those appealing qualities of imagination and insight which transcend the forms and categories of the craftsman's own day and reveal his creative artistry over the centuries.

In both Inca and pre-Inca times, gold and silver were metals reserved for the use and adornment of the divine kings. The objects made from these precious metals were intended to impress the multitude, reflect the divine essence of the king, and express his character and role in the cosmic order.

The back-rest from a litter is perhaps the most magnificent piece in the show, for it combines the functional with the ornamental. It is not the only back-rest known, but surely it must be the finest example. Its stylistic characteristics, too, particularly the details of costume of the figures and their architectural settings, are important. The costumes closely resemble some of the full-scale objects in the show (masks, helmets, breastplates) which are thought to come from the Lambayeque Valley; the architectural details also point to the north coast. For these reasons, the litter is a significant piece of archaeological evidence.

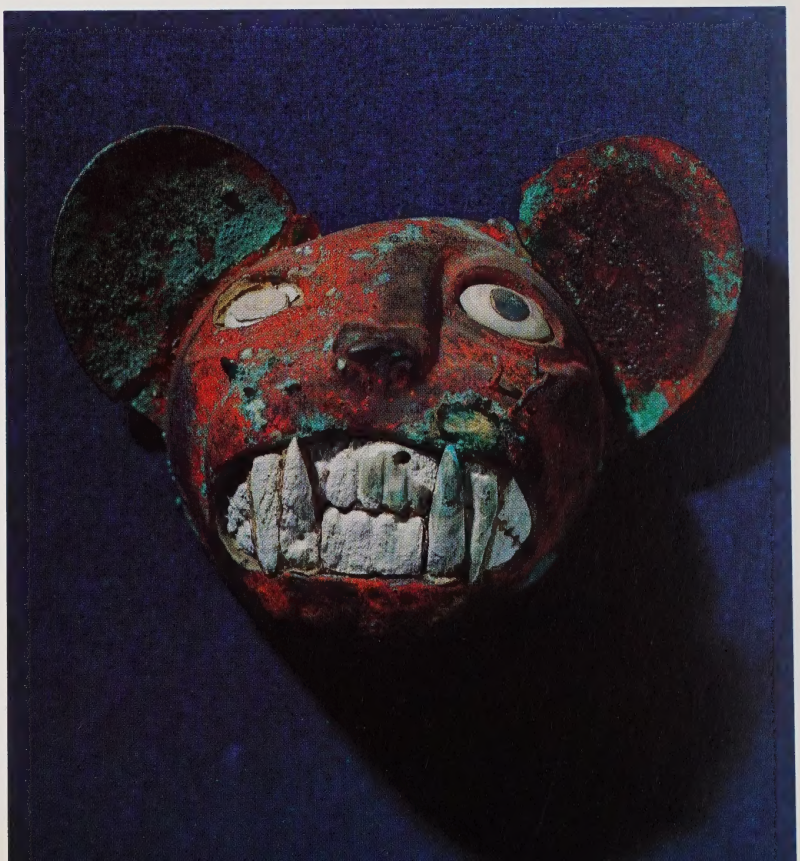
The Chancay funerary group seems to be unique, even though the present arrangement of the individual parts must remain hypothetical. The details—four men carrying an empty litter, two men bearing what must be the mummy-bundle of the former owner of the litter, representations of vegetables, fish, receptacles, jewellery, musical instruments—assure us that the ancient Peruvians, like other peoples in other ages in many parts of the world, tried to "take it with them" and provide themselves in the next world with the goods and pleasures of this world.

The mask below was selected for many reasons. Apparently of the Vicus period, it represents the artistic achievement of people who lived in the far north of Peru two thousand years ago; the solemn expression (perhaps in part the result of age and corrosion) is in striking contrast with the rampant squirrels depicted, in gold and turquoise, on the ear plugs. The fanged miniature mask with its beetling brows and strangely inset ears has a fearsome, demoniac expression—whoever or whatever it represents. The "Mickey Mouse" of the Vicus period—which is probably a feline head rather than that of a rodent—has the same prominent teeth but somehow does not appear intended to affright.

One of the most artistically productive eras of ancient Peru was the Mochica, and products of its crafts-

Opposite page: Detail of a miniature funerary procession, in gold, silver, and copper. From the Chancay culture of the central coast.

Left: Silver funerary mask with gold ear ornaments, inlaid with turquoise beads and bearing representations of squirrels. Vicus (?).

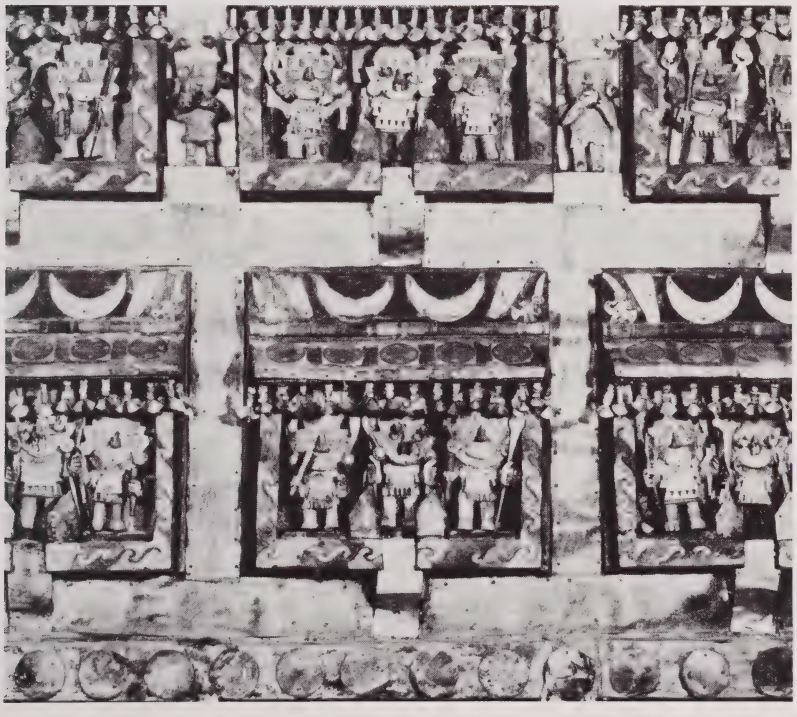


men and engineers in ceramics, textiles, metal, and architecture are among the most admired today. The wonderful Mochica ceramics are prized for their liveliness of imagination, their sly touches of humour, their open-eyed awareness of nature and the everyday life of men and women as they go about their tasks, indulge their fancies, or display their weaknesses. Gold and silver, on the other hand, were reserved for the more formal and ritual activities—the adornment of the bodies of divine kings—but even these often reflect the same quality of life so evident in the pottery of the period. Three good examples are the diadem with its staid but by no means lifeless birds ornamenting the broad horizontal band, the amusing pendants with their grinning faces, and the ear spools with their wonderful little warriors prancing along full of life and energy.

Because we wished also to add variety to our show, we selected a range of materials other than gold. These include the tiny poncho with its gold foil ornament, feather headdresses, the domical helmet, and a variety of other small objects in bone, stone, silver, and copper. These pieces add a dimension of informality and demonstrate the imagination and sheer love of beauty which could not always find an outlet in the major pieces made for display or burial.

As arrangements for the exhibition progressed, it became clear to us that a show of such magnitude should be available to as many people in Canada as possible, and so we approached other institutions to see if they would like to join with us in this venture. Our sentiments were not entirely altruistic, for the cost of the exhibition would be considerable and we wished to spread both the opportunity and the expense as widely as possible. The collaboration of the Winnipeg Art Gallery and the Montreal Museum of Fine Arts will probably enable about half the Canadian population to see the exhibition with a minimum of inconvenience. Severally and together, the three institutions made approaches to the Canada Council and the National Museums Corporation for financial assistance. These approaches generated not only interest but some practical support, for which we are most grateful.

While Dr. Day and I had made a preliminary selection of material in April 1975, we now had to assure ourselves that, in fact, these pieces could travel safely, and that the Mujica Gallo Foundation would give formal and final approval to a list which included some of Peru's finest treasures. In November 1975, therefore, there was another ROM expedition to Peru, this time larger and more prepared to negotiate all sorts of details. Mrs. Izabella Block-Bolten, a conservator on our staff, accompanied us to pass judgment on the textiles we had tentatively selected. Were they strong enough to travel? Did they require conservation? What exactly was the condition of all objects—in metal, stone, bone, or cloth? If it seemed unwise to include them in our loan, what pieces could qualify as replacements? Mr. Leighton Warren, the Museum's Head Photographer, had to photograph all the objects coming directly to Toronto from Lima. Mrs. Downie, the coordinator of the exhibition, handled an endless number of diplomatic, political, and bureaucratic negotiations, building the channels of communication with our embassy, with officials of the Instituto Nacional de Cultura, and



Opposite page, above: Child's poncho covered with goldwork. From the Chimu culture of the north coast, which was conquered by the Incas in 1470.

Opposite page, below left: Gold necklace with a stone pendant incised with a coastal Chavin-style zoomorphic figure.

Opposite page, below right: This "Mickey Mouse" is actually a feline head in embossed gold with carved shell eyes and teeth. Vicus.

Left: Part of the litter back-rest, richly decorated with gold, paint, and metal pendants. The human figures are fully caparisoned in gold headdresses, masks, and breastplates. Chimu.

Below: Rattle made from a single sheet of gold. Mochica(?).

Bottom: A.D. Tushingham, Izabella Block-Bolten, and Kent Day take a lunch break at the Museo Oro del Peru.

with manufacturers and agents of Peruvian arts and crafts (for our gift shop); she also handled many of our housekeeping and financial affairs. Dr. Kent Day arrived from his dig in the northern part of the country to share with us his knowledge of Peru and its ancient cultures, and used the network of contacts he had established over the years to solve such practical problems as how to get taxis and how best to negotiate tricky matters such as customs, banking and exchange, mailing, and shipping. Mr. Léo Rosshandler, Deputy Director of the Montreal Museum of Fine Arts, also was on hand to help study and select the material.

From the outset of negotiations we had enlisted the support of our Department of External Affairs in Ottawa, for the loan of the Peruvian material was not only an official exchange between Peru and Canada but was to come to Canada through our embassies in Helsinki and Lima. We were also in touch with the Peruvian ambassador in Ottawa, as well as with many local Peruvian officials. Assured of diplomatic support, we were now ready to negotiate the details of the contract between the ROM and the representatives for Don Mujica Gallo, Tourism Investments, S.A. It proved to be a formidable undertaking. The contract had to cover all aspects of security, shipping, insurance, rental, publication rights, etc., and coming to an agreement on all these terms was a complicated and frustrating enterprise.

Negotiating the loan was, of course, only half the job. The other half was planning how to bring the people of Canada and the gold of Peru together; how to let the public know of the exhibition, how to protect and display the pieces most effectively, and how to convey an idea of the rich and varied cultural context from which they came. At the ROM, a series of bi-weekly committee meetings coordinated a host of activities. Vickers and Benson assumed responsibility for our advertising and Ms. Liz Komisar

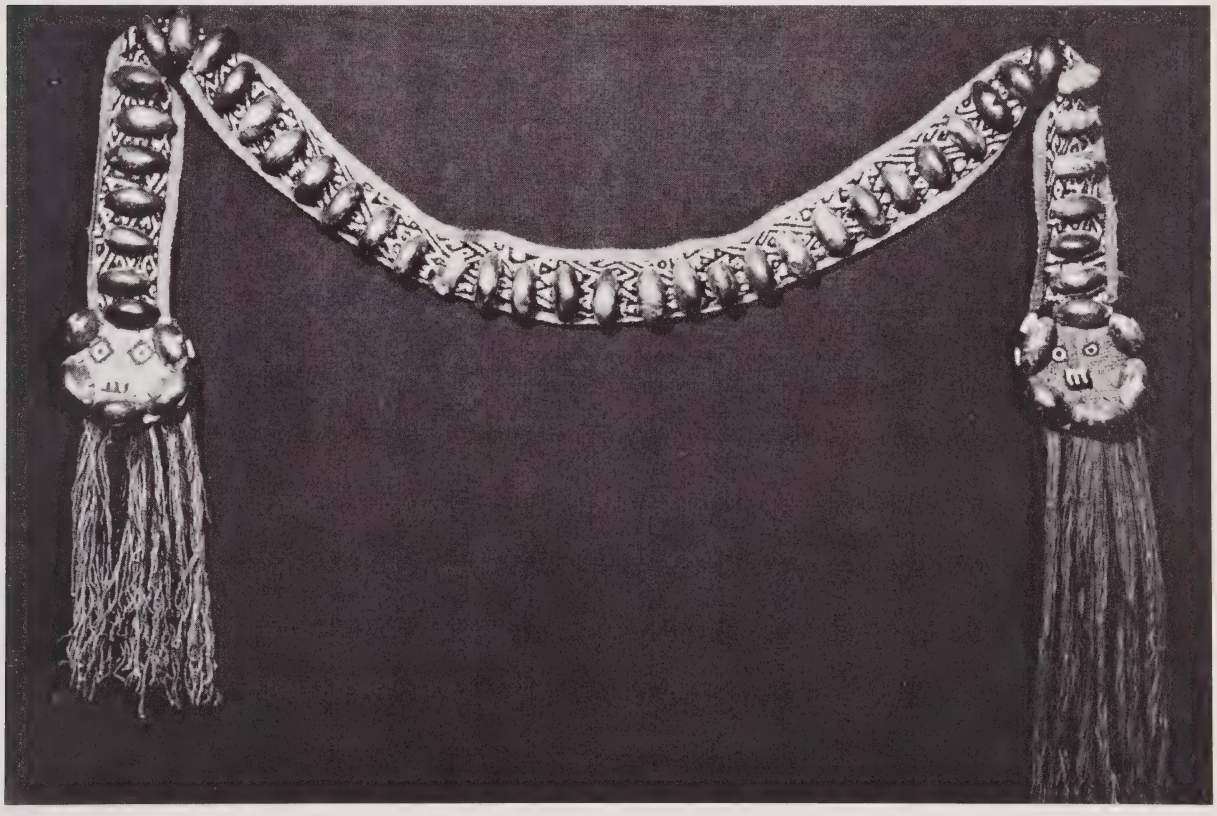
joined our staff to handle public relations. The catalogue for the show—produced in both English and French—was another formidable matter of organization and logistics. For the catalogue we assembled hundreds of bits of descriptive and illustrative material, wrote the comprehensive background essays, and at last brought all of it together to make an appealing publication that would serve not only as a permanent record of the exhibition, but as a valuable source of information on the culture, history, and technology of ancient Peru.

The Design and Display staff began the long process of studying the material and planning how it could be displayed to the best advantage. In preparation, the head of the department Mr. John Anthony travelled to Budapest in the autumn of 1975 to view the European portion of the exhibition and read and studied all of the available background material. Into the general plan of the exhibition he also had to fit facilities for a temporary sales area and for security guards and other protective arrangements. And he had to allow space to accommodate both guided tours and casual visitors simultaneously.

Many other curatorial departments became involved in our plans as well, for we had decided that "Gold for the Gods" deserved—and would be enhanced by—a series of complementary exhibits and lectures. The Textile Department gathered together enough fine ancient Peruvian textiles for an exciting display in the third-floor Rotunda. In their own galleries, they prepared a show of peasant costume from the Andes. The Peru gallery itself was refurbished. The European Department planned a display to document the Spanish conquerors of the Inca and Dr. Day provided a photographic show illustrating the landscape and people of modern Peru. The Ornithology Department produced a colourful display of Peruvian birds, and the Department of Mineralogy and Geology offered an exhibition of the minerals and semi-

Below: Izabella Block-Bolten studies the condition of one of the textiles at the Museo Oro del Peru.

Bottom: Tapestry-woven sash adorned with embossed gold ornaments. Nazca.



precious stones available to the ancient Peruvian craftsman. For those who wished to learn more about the theme of the exhibition, two series of lectures under the general title of "Gold" were planned for the spring and autumn of 1976. These lectures provided information on gold not only as an element, as a treasure, and as a will o' the wisp, but as a substance for artistic crafting among many ancient peoples. The series also created the exciting and seductive ambience for which our show would provide a focus.

The care and preservation of precious objects is a responsibility that involves as much forethought and study as their display to the public. The Conservation Department, which has been involved in the project from its inception, will be responsible for the condition of the material not only through the Winnipeg and Montreal exhibitions, but until the time it leaves Canada next year. Mr. Bernard Leech, Associate Curator-in-charge of Conservation, had already taken the opportunity, while attending a conservation conference in Venice, to fly up to Budapest to see the sort of material he would have to deal with. The preparators, too, would be deeply involved in setting up the main exhibition and the ancillary displays, and they also had to plan the dimensions and types of packing cases and assemble all sorts of packing materials before the objects were shipped from Lima to Toronto. Meanwhile, the Registration staff were active in all problems of shipping, insurance, and customs.

Visitors to museums—and particularly to special exhibitions—like to take away souvenirs of their visit. To meet this desire, Mrs. Pat Dowton, manager of the Museum's Book and Gift Shops, interviewed agents and suppliers in Canada and South America so that she could provide an array of objects that would be of interest to our visitors.

The contribution of the Museum's Members' Committee to the Chinese Exhibition guaranteed that they would be asked to donate their services to the "Gold for the Gods" exhibition as well. They are responsible for guiding hundreds of groups through the exhibition and for answering scores of questions, many of them quite technical. They act as the Museum's voice to the visitor, whatever his background, his interest, his experience, or his personality. In such difficult terrain, the guides need their guide, and this Dr. Kent Day has been, spending many hours lecturing to them, showing them pictures, and striving at every step to bring them to a lively comprehension of the ancient Peruvian cultures which produced the treasures of this exhibition.

While our Members' Committee was learning its task, our Education and Extension departments were feeling a like need to communicate with their clienteles, including, potentially, the whole of the school system. To prepare students for the exhibition Mr. Riley Moynes, chairman of the Education Department, undertook the planning and production of audiovisual kits for advance orientation, while Mr. David Young negotiated with the Ontario Department of Education for documentary television coverage.

"Gold for the Gods" is an unparalleled opportunity for the Museum to reach all segments of the public, from school children to scholars in many fields. For one group this exhibition should have particular interest. The symposium on pre-Columbian metallurgy, planned as an adjunct to the exhibition, is designed to add substantially to the history of technology. With the help of Mr. Bernard Leech and Mrs. Carol Jack of our own Conservation Department, and that of Dr. Ursula Franklin of the University of Toronto Institute for the History and Philosophy of Science and Technology, we assembled a group of experts (including Dr. Cyril Smith of M.I.T.) with the skills, experience, and ability to use sophisticated equipment, which could help us discover some of the secrets of the ancient Peruvian craftsmen in metal. To make the symposium practically possible, the Birks

Kent Day works in Lima to prepare descriptions of the pieces selected for the exhibition.

Family Foundation made a grant to cover its costs and publish its results. This combination of an exciting exhibition with scientific study and publication is a hallmark of any great event at the ROM. It is one more piece of evidence for the importance of maintaining the happy community of art and science which the ROM has preserved—often against the fashions of the times—since its founding.

With so many people and so much money invested, "Gold for the Gods" would hardly be an epic if there were not a certain amount of "Perils of Pauline" drama, last-minute changes of plan, problems of coordination, exciting *tours de force*, and—who can deny it—some clashes of personality. At the time of writing (early in June), the crucial question—believe it or not—is whether we are going to have the show at all! Communications with Peru are not always of the best and right now we are waiting with trepidation to see whether official permission will be given by the Peruvian government to allow the collections in Europe and Lima to travel to Canada and, if so, when. In less than two weeks our people are scheduled to depart for Lima to pack that material; their transportation is booked; arrangements for shipping the packing cases and for their passage through Peruvian customs have been made; board, lodging, and transport in Lima are, we hope, assured; shipping and customs forms for the entry of the material into Canada are ready; the symposium on pre-Columbian metallurgy is scheduled and the time-tables for visiting experts worked out; our public relations and advertising programmes are ready to go into high gear and our production schedule for the catalogue and for posters, brochures, film strip and cassette kits, etc., etc., is moving ahead. Perhaps the reader can imagine our tension, frustration, and worry as we await, with some appearance of composure, the decision.

Our poise (if that is the word) is immeasurably helped by the unquestioning confidence and equanimity of our Director, Dr. Cruise. In the past year, as he has watched "Gold for the Gods" develop from an exciting idea into an expensive investment, he must surely have had moments of doubt—especially in a year of financial restraints. If so, he has never once betrayed the fact nor shown anything but complete confidence in Mrs. Downie's and my efforts to get this show "on the road". For his trust and charitableness, and for the tacit support of our Board, we are most appreciative. A special exhibition of this scope and importance is enough to turn a person's hair grey but the results, we believe, are worth every minute of it. We hope you agree.

Feather headdress with gold pendants and stylized human figures, birds, and serpents on the band. Nazca.

As Chief Archaeologist at the ROM, Dr. A. D. Tushingham coordinates the Museum's worldwide archaeological excavations. He has directed Canadian participation in excavations of Jericho and Jerusalem, and from 1966 to 1968 he collaborated with the late Dr. V. B. Meen on the Crown Jewels of Iran project. As chairman of the "Gold for the Gods" committee, he has been instrumental in bringing this exhibition to Canada.

Furniture of Princely Splendour

The Master Craftsmanship of Central Europe

H. Hickl-Szabo

Fig. 1, above: Renaissance chest with perspective inlay work. South German, possibly Ulm, mid-16th century.

Fig. 2, opposite page: Armoire richly decorated in cut-card and inlay technique, dated 1622. South German.

Just as the history of English furniture is rounded out and brought to life by famous names such as William Kent, Coxed & Woster, Chippendale, Sheraton, and Hepplewhite, so the development of continental interior decoration would have been dull and incomplete without its own famous workshops, craftsmen, and designers.

The first known craftsmen worked in France in the 17th century, among them André Charles Boulle, and their numbers increased rapidly in the 18th. The never-ending list included names represented in the Museum—Dieudonné, Delorme, Boudin, and Blanchard. The fashion and styles these men created spread all over Europe. In every other centre on the continent workshops heavily influenced by French styles were opened, and it is often difficult today to recognize the non-French origin of their products.

It should be noted, however, that in many European centres traditions of fine craftsmanship existed long before the French trend reached them. As early as the 16th century, the trade in Ulm became famous for a type of perspective inlay work which may be seen on a chest in the Museum collection (Fig.1, 915.6.19). Its style declares it a Renaissance creation in a manner not to be seen in England, where the Tudor fashion still prevailed. Its flat relief carving, the sole embellishment to good proportion, made the English Tudor style much too quaint for Central European taste. The European style, on the other hand, was much too ostentatious for the English, and the furniture creations of the following decades never crossed the English Channel. Despite the architectural transpositions of Inigo Jones or Christopher Wren, Baroque remained a continental style, a manifestation of a political, philosophical, and perhaps even a spiritual attitude to which England had no desire to attain.

Just as a cook in an impoverished country will often outdo his richer colleague by inventiveness and imagination, so the Central European cabinetmaker, often using inferior material, developed particular skills. He might, for instance, cover a soft wood carcase with a wealth of designs in surface decoration for which he would use mother-of-pearl, white or coloured ivory, tortoise shell, various metals, and semi-precious stones. The necessity of using these precious materials in economically thin layers forced the craftsman to develop into an artist, and at this point inlay work became

marquetry. In a very mild form this technique did cross the Channel, but it never ousted the Anglo-Saxon preference for more subdued effects.

That the skill of the Ulm cabinetmaker was cultivated, improved, and refined is evident from our next example (Fig. 2, L974.1.76), a fine armoire dated 1622. The frieze is embellished by cut-card work. Inlaid on the left door is the figure of Justice, and on the right door Temperance. The architectural details of the whole are finely proportioned. Like the first example, it is the work of an anonymous craftsman or workshop, but one which is at least colloquially ascribed to the tradition of the city of Ulm.

Our next example (Fig. 3, L974.-1.77, detail) is the fantastic accomplishment of a master craftsman, also unknown, of the mid-17th century in the city of Brussels. Five examples of this type of cabinet are still in evidence, housed in various museums; all are from the same workshop and were ordered by the same patron, Cardinal Mazarin. The cabinet is decorated with fine and skilful relief carving reminiscent of Duquesnoy or one of his followers. The decoration, a curious mixture of the religious and the secular, is indicative of the change from Renaissance to Baroque style.

A table or small desk (Fig. 4, L974.1.5) with the most elaborate marquetry outshines even the traditions of André Charles Boulle. The carcase of the writing compartment is covered with marquetry in tortoise shell, mother-of-pearl, white and green ivory, and metal threads that form charming pictures in a 17th-century type of chinoiserie, though the desk itself dates from c. 1720. In widely separated reserves are twenty-six vignettes in the same peculiar style, with a Mogul on an elephant in the centre. The sides and scrolling legs are decorated with metal inlay in the plain but beautiful wood. This unique piece of craftsmanship gives an idea of the degree of skill attained by little-known master craftsmen, who only too often were a source of inspiration to their more famous French and English counterparts. Some examples from the English firm of Coxed & Woster might easily be compared with this table's technique on sides and feet, and it is quite possible that the English craftsman drew from his Augsburg colleague.

Next is a small drop front desk (Fig. 5, L974.1.9), attributed to the hand of L.H. Rohde, 1683-1755, father-in-law of the equally famous F.A. Herman, who succeeded Rohde as court ébéniste of Mainz. Every visible part of the desk is covered with fine marquetry of walnut, mahogany, and maple, with a crocodile in the centre. Of special interest are the carved parts of the legs and the carved relief decoration on knees, sides, and apron front. This decoration might be mistaken at first glance for a somewhat debased Rococo revival, and only a careful look reveals its true Baroque character. Its delicacy compares well with the French concept of craftsmanship and artistic composition, and as in the French style the decorative far outweighs the useful.

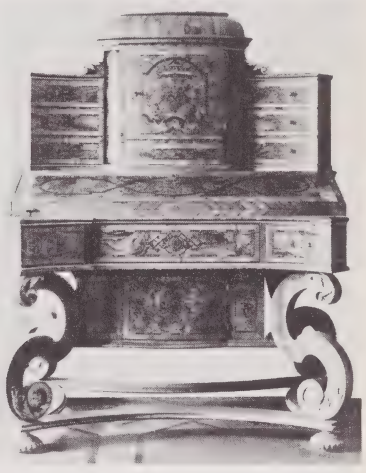
A writing cabinet (Fig. 6, L974.1.1) is ascribed to a craftsman whose capacity went beyond the realm of furniture making, though that was his prime concern. Ferdinand Plitzner was born somewhere in Franconia in 1678, and in the history of German furniture-making his name became synonymous with quality and taste, like that of André Charles Boulle in the workshops of the Louvre, or of Chippendale in England. He was first employed by the Anspach court ébéniste Johann

Fig. 3, right: Detail of a cabinet. Ebony carved with Biblical and classical scenes. Brussels, mid-17th century.

Fig. 4, below: Detail of a writing table decorated in tortoise shell, ivory, and metal. Augsburg, about 1720.

Fig. 5, left: Drop front desk attributed to L.H. Rohde and decorated with marquetry and carving. South German, about 1740.

Fig. 6, below: Writing cabinet with marquetry decoration attributed to Ferdinand Plitzner. South German mid-18th century.



Matusch, and after a period of training, perhaps in France, went to work as an ébéniste at the castle of Baron Hans Georg von Rotenhan in Eyrichshof. Later he was engaged to design, produce, and finish entire room settings, such as the ones he made for the Prince Bishop of Bamberg. The scroll legs of this cabinet testify to its Baroque style, as do the Callot grotesques in the marquetry.

A large cabinet (Fig. 7, L974.1.2) inlaid with various woods is a beautiful demonstration of the last stage of the Baroque in its imitation of architectural forms. It is topped by a domed elevation forming a pedestal for, perhaps, the display of a fine vase. This design clearly developed from a type of furniture used in a vestry or monastery which later exercised an influence on the household furnishings of church dignitaries. It can be imagined equally well in clerical surroundings surmounted by a Crucifixion group or in a secular setting displaying bronze figurines or porcelain. Dated about 1725, it is traditionally attributed to Servatius Brickard of Bamberg.

A stand for sheet music (Fig. 8, L974.1.7) is dated 1740 and attributed, like one in the Victoria and Albert's *Catalogue of Bavarian Rococo Art,* to Johann Georg Nestfell (1720-c.1765), a Franconian artisan of considerable talents. From sundials to furniture, from arms to toys, this man's repertoire seems unlimited, while his artistic ability is almost unsurpassed. This example is of dual interest, illustrating as it does the transition from Baroque to Rococo, while at the same time demonstrating a unique artistic standard.

To understand the transition from Baroque to Rococo it is necessary to see both as one and the same movement: a period embracing all stylistic manifestations from 1620 or 1630 to the end of the 18th century. The dates, of course, are purely arbitrary; although the beginning of a fashion can be indicated loosely, its end cannot, because it varies so much from place to place.

Baroque was the stylistic expression of the absolute monarchy of Louis XIV. It reflected the political concepts of Richelieu, Mazarin, and Colbert, as translated into ornament by Berin and into art by Hyacinth Rigaux, and as embellished perhaps by Bernini. It was a strong and dominant concept that reached its zenith before 1700 and its nadir by 1730. By that time the artist, the craftsman, even the man in the street were exhausted, and the fashionable decoration of houses began to derive from a mood favouring pastel colours, long, thin lines, and narrow little curves on bases that imitated

rock and playfully arranged grottoes. The plays of Molière, Racine, and Corneille gave way to charming pastoral tableaux of shepherds at play, such as those unique creations of Boucher, Fragonard, and Watteau. In porcelain were created those fine figurines of such craftsmen as Falconier, Acier, and later Bustelli and Ignasz Gunther. In music Bach and Vivaldi were replaced by Mozart and Boccherini.

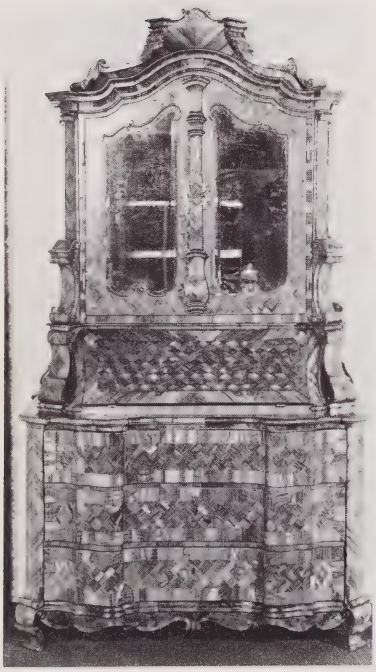
All these changes were inspired by such men as Diderot, Voltaire, and Rousseau, and witnessed by Charles Maurice de Talleyrand-Périgord (1754-1838), sometime Bishop of Autun, the only man who digested and was present at all stages of that historic drama which, far from ending with the Rococo period, continued throughout the French Revolution and quietly ebbed after the Congress of Vienna.

Stylistically the transition from Baroque to Rococo accompanied the change from absolutism to modern times, in which naturalism is fundamental to our thinking. While the dominant countries of the Baroque were Italy and France, manifestations of local or national origin elsewhere are of great importance, as the history of Central European furniture and interior decoration proves.

A cabinet attributed to Johann Philipp Raab of Mainz (Fig. 9, L974.1.3) is one of the most epoque-making pieces of furniture of the German Rococo style. The method of attaching C-scrolls to the body, the characteristic treatment of the short scroll feet, the treatment of lintels and pilasters, and the way the drop front of the writing compartment opens all make the attribution certain; but even without the maker's famous name this cabinet would be the pride of any Central European furniture collection. Raab's workshop was one of the outstanding establishments of the second half of the 18th century in the city of Mainz. This centre developed quite independently of French influence in a number of ways. It

Fig. 7, right: Cabinet decorated with birds in marquetry and a pair of Tyrolean dancers on the central door. Attributed to Servatius Brickard. South German, mid-18th century.

Fig. 9, below: Writing cabinet in Rococo style attributed to Johann Philipp Raab. Mainz, second half of 18th century.



replaced the French cast bronze or gilt brass ornament with finely finished wood embellishments, which became characteristic of German style. While still imitating architectural details, the furniture of the Rococo period had moved so far into the realm of fantasy that it is often difficult to see what was intended.

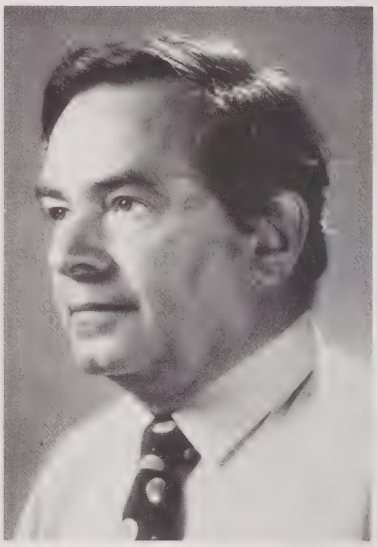
But the highlight of the Central European furniture display is a group of five pieces from the workshop of David and Abraham Röntgen of Neuwied. Early art historians classified the creations of this workshop as French, an understandable mistake since many of these pieces were commissioned by French patrons. The marquetry on the Röntgen pieces is just as elaborate and precious looking as French marquetry. What leaps to the eye, however, is that Röntgen furniture is on the whole more dignified than contemporary French examples, even though some pieces are mechanical marvels, with devices for moving, raising, and lowering parts.

A brief biography of the two Röntgens might help to explain their work. Abraham was born in 1711 in Mühlheim am Rhein; he was apprenticed as a cabinetmaker, and at the age of twenty began to travel. When he gained the impression that "even in the best workshops he could learn no more" he set out for London, but was shipwrecked on the way and nearly drowned. When he finally reached that city and set to work he specialized in engraved woodwork and in the making of mechanical furniture. His work soon became highly sought after. He earned and spent more and more, and soon got into low company, when an incident changed his life completely. This was the appearance of Count Zinzendorf, leader of the so-called Herrenhuter (Hutterites), who preached in London in 1737. Abraham became one of the Brethren the following year and went back to Germany, where he settled in the town of Marienborn.

A strict philosophy of life and

Fig. 8: Detail of top of a sheet music stand decorated in rich marquetry. Attributed to Johann Georg Nestfell. South German, mid-18th century.

Fig. 10: Drawing board or architect's table, burl walnut veneer on a hardwood carcase. Attributed to Abraham Röntgen of Neuwied. German, second half of 18th century.



work underlay the Herrenhuter attitude, and an absolute stand against any compromise or short-cut in work is evident in the output of the Röntgen workshop. While the father was self-taught, his son David, tutored by the Brethren, became a scholar of wide horizons, his humanist education matched by a deep religious concept. He was a gentleman, and the representative of the most outstanding firm in its field, not to be refused by anyone, whether Frederick the Great or the French Ambassador. Five pieces from their workshop are now displayed in the Museum: a pair of chests of drawers (L974.1.4a,b), a drawing table with adjustable top for an architect (Fig. 10, L947.1.10), a small table (L974.1.8), and a silhouette table (L974.1.11). All are made on a carcase of oak with a minimum of marquetry. The veneer is burl walnut, and there is a sparing use of gilt bronze, which the extrovert French would have used lavishly. Furniture from the Röntgen workshop is the most desirable of any made in the second half of the 18th century, and the Museum is fortunate indeed to be able to show five such examples as these.

Had it not been for the French Revolution the Röntgen workshop never would have closed, but because of the impoverishment of the whole continent its clients disappeared, and with them the "place in the sun" for its products. The revolution in France marked the end of furniture as collectors' items, at least until recent times, when the products of the Vienna Workshop, Bugatti, Mackintosh, and others moved once again into the realm of the collector. But that is a new chapter in the history of interior decoration which deserves its own story.

Heribert Hickl-Szabo is Curator of the European Department of the ROM. *He was born in Graz, Austria, and came to Canada in 1950 after spending his early years in the family art and antique business. Mr. Hickl-Szabo joined the* ROM *in 1959, and now holds a cross-appointment at the University of Toronto as an Associate Professor in the Department of Fine Art.*

The Growing Collections

Overglaze transfer-printing flourished at the Worcester porcelain factory because of the talents of the engraver Robert Hancock, who worked there from c. 1756 to 1774. In the process of printing, pigment was transferred from engraved plates to the ware by means of tissue-like paper; whereas prior to the English development of transfer-printing, first on Battersea enamels about 1753 and then on porcelain, the decoration of ceramics was confined to hand painting. The European Department has recently received a gift of four pieces of Worcester soft paste porcelain decorated with overglaze transfer-prints engraved by Hancock. One is a rare double-handled sauceboat showing the slightly blurred and coarse printing of his earliest work. But Hancock's mastery of the technique was rapid, as is evident on a mug delicately printed in black with the bust of Frederick the Great. Some versions of this portrait, adapted by Hancock from a painting by Antoine Pesne, include the date 1757; this example of c. 1760 is inscribed "RH" (Hancock's initials) with an anchor rebus for Richard Holdship, one of the directors of the Worcester factory. The portraits, rustic subjects, and charming pastorals which Hancock engraved were derived mostly from contemporary European paintings and prints. After his departure from Worcester, transfer-printing in underglaze blue, used since about 1760, soon replaced the overglaze technique, although the factory continued to produce high-quality hand-painted ware as well.

J. B.

Mohawk pottery making has a tradition of more than 500 years, but had almost vanished until revived in recent years by Mrs. Oliver Smith of the Six Nations Reserve. She has received international acclaim for her fine pottery, which combines traditional forms with new techniques. She has passed this skill on to the present generation of Mohawk people. The Ethnology Department is exceedingly fortunate to have recently received a collection of more than sixty items from Mrs. Smith's workshop. This was made possible through the kind donation of Mrs. A. H. Atkinson of Ancaster, Ontario.

We have recently received from the Toronto *Star* a very fine Inuit stone sculpture depicting a hunter killing a walrus. This sculpture was carved by the Inuit sculptor Seena Attagutak of Pond Inlet, Baffin Island, during the Sportsmen's Show held in Toronto in March 1976. and was accepted on behalf of the Government of Ontario by the Honourable Leo Bernier, Minister of Natural Resources.

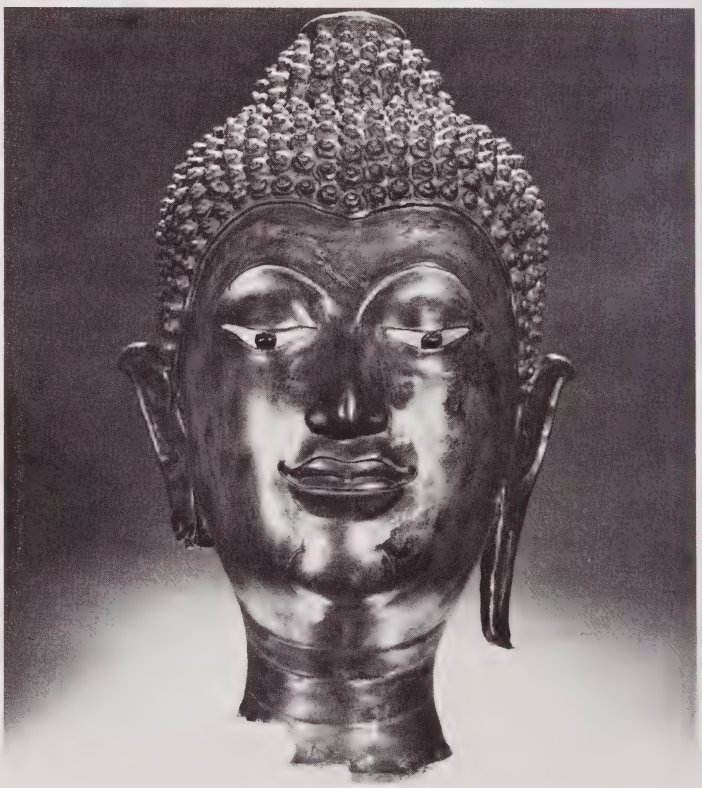
A special collection of Iroquois clothing has also been acquired. These costumes were made for an Iroquois dance pageant held at the Six Nations Reserve after the turn of the century, and are particularly interesting in that they represent a transitional stage in Iroquois costume, decoration, and life-style. Many of the beads which adorn the outfits had been kept in the families for generations and date back to the early 1800s.

M. T.

The small Southeast Asian collection in the Far Eastern Department, known chiefly for its wealth of Chinese art and archaeological material, was recently enriched by the loan from the Ontario Heritage Foundation of a remarkable bronze Buddha head donated by Mr. and Mrs. R. W. Finlayson. Made in northern Thailand in the late 15th or early 16th century, the impressive head is slightly over life-size and exceedingly heavy. The head was broken at the neck from an image, probably of the "Lion" type, which followed a famous Indian image at Bodhgayā. The skull-projection (in religious terms, seat of the higher Buddha-wisdom) probably was originally topped by a smooth finial in the generalized form of a lotus bud, rather than the flame-form finial characteristic of many Thai Buddhas.

The head is an inverted egg-shape from the front, a back-tilted rectangle in profile. The colour of the alloy is a silvery brass where rubbed. Otherwise there is a dark patination and traces of both red and black lacquer and of gilding. Among the most elaborate and telling features in Buddhist images are the ears; in this case they are pointed at their upper corners and at the slotted-lobe tips. Most striking in this image, however, are the crescentic eyes under their lowered lids and arched brows. Because the eyes retain the obsidian pupils and mother-of-pearl inlay lost in other images, they are riveting in their clarity.

D. D.



Textile Department collecting includes not only the acquisition of old and rare pieces which document the past, but the acquisition of contemporary fashions and fabrics at a time when they are readily available, to preserve them as a record for the future. The gift of the Toronto interior designer, Maggi Butt, of stock samples of drapery, carpeting, and upholstery fabrics has brought our collection of furnishing fabrics textiles up to date. They serve as reference of our tastes and of what 1970s fabrics look like; but often, like the printed cotton made by the English firm Greeff as part of a series commemorating the establishment of the World Wildlife Fund, they also document our times and cultural values, through which future generations may come to know and appreciate us better.

The floral silk-screened cotton designed by Joan Kaminski of New York for the firm of Bailey and Griffin in 1975 is based on an 18th-century chintz in the ROM collections. This and several other samples presented to the Museum by the designer demonstrate one use that designers make of our collections, as well as reflecting current fashions in textile design.

J. V.

A number of interesting acquisitions have been made by the Department of Mineralogy and Geology in recent months. The most important are three type specimens. Palladobismutharsenide from the Stillwater Complex, Montana, was described by Dr. L. J. Cabri of CANMET in Ottawa who presented this specimen to the ROM. The types of the new minerals kulanite and baricite, described recently, were collected last year in the Yukon by Mr. B. D. Sturman and have now been added to the collections. Four species which are new to our collections are the minerals ludlockite from Tsumeb, South West Africa; vugnatite from California, cowlesite from Oregon, and corderoite from Nevada. The latter was presented by Mr. Hatfield Goudey.

Some spectacular and interesting faceted gems have been registered into the collections: two fine yellow labradorites from Oregon, a colourless anglesite from South West Africa, and a fine yellow scapolite from Tanzania. A portrait-style cameo carved from Brazilian opal will enhance the opal collection.

Some of the new mineral specimens are: four brilliant, sharp pyrite cubes from Spain, fine crystals of deep blue anatase on clear quartz crystals from Norway, exceptional cryolite crystals from the Francon Quarry in Montreal, a matrix specimen containing several fine boleite crystals, an exceptional pyrrhotite crystal from Brazil, a Colombian emerald in matrix, and finally a minute grain of stibiopalladinite from South Africa presented by Dr. L. J. Cabri of CANMET, Ottawa, who redefined this species using an old ROM specimen donated by Johannesburg Consolidated Investment Company in 1938.

The Geobotany section of the department purchased samples of the modern pollen rain from seventy-three Alberta localities, and nineteen samples of pollen of Alberta plants. These are important additions to the Geobotany collections.

R. I. G.

Mining for Fossils

A New Look at Old Trees

Peter H. von Bitter

"John, look at this!" In the rock face in front of us, in exactly the position it had grown some 300 million years ago stood the four-foot-high trunk of an ancient fossilized tree. John Monteith and I were deep in an open-pit coal mine near Minto, New Brunswick, in the heart of coal mining country, and we were on a fossil hunt looking for ancient plants for the Department of Invertebrate Palaeontology's new exhibits. Although we had been confident of finding fossil plants in this actively quarried area we certainly weren't prepared for any quite so large. Because it was impossible to take our tree back home with us, we captured our unique find on film.

How did a tree trunk come to be preserved in upright position in this rocky grave deep within the earth? For an answer we must try to reconstruct events of several hundred million years ago—of the Pennsylvanian, or, as it is known in Europe, the Upper Carboniferous period of time. During this age many parts of our earth were covered by vast swamps—swamps that were probably not dissimilar to the present-day Everglades of Florida. These Carboniferous swamps supported an abundance of luxuriant plant life, which fell and accumulated as organic debris. The accumulated organic material of these swamps was buried by silts and sands of shifting rivers and deltas, to be sought millions of years later as that black energy provider, coal. Infrequently, the lower parts of trees were literally buried alive.

Above: The dragline at work in the strip mine near Minto, New Brunswick.

Right: John Monteith discovers the trunk of an ancient fossilized tree deep in the mine.

Above: The lovely and delicate leaves of the ancient seed fern Neuropteris.

Right: Pecopteris, *a fern-like plant that flourished 300 million years ago.*

The men who spend their lives digging for coal have not often seen a fossilized tree on the working face. Being practical men, they are far more concerned with the problem of wresting the coal from the ground than with how it came to be where it is. Around the town of Minto, they have been mining the coal for more than 150 years. As proudly proclaimed by signs on the outskirts of the town of Minto, the coal has been known in this area since the 17th century and has been actively mined since 1825.

For many years coal was mined by private operators. Today, however, all operations, large or small, have been unified under the New Brunswick Coal Company, administered by the government of New Brunswick. Everywhere around the towns of Minto and Chipman one sees the characteristic signature of strip mining—the "up and down" topography made by man's machines. Neither John nor I had ever been in an operating strip mine and neither of us was prepared for the imposing size and raw efficiency of the dragline. This rather overwhelming vehicle consists of a huge machine-filled caboose to which a long boom is attached. The bucket at the end of the boom is dragged across the material to be removed and everything—trees, rocks and earth—is scooped up helter-skelter. The long arm of the caboose than swings to dump the waste material in the bucket in a part of the quarry from which the coal has already been removed. The repetition of this sequence hundreds and thousands of times gives the strip mine its unique topography.

Strip mining is a carefully planned operation which systematically removes the rocky overburden in strips several tens of feet wide. The dragline can propel itself to a new site and it is remarkable to see this monstrous machine move itself slowly along like a waddling duck. Once the rough work of removing the rock and earth that overlies the coal is completed, bulldozers and trucks working deep in the pit take over to do the fine work—the actual removal of the black, lustrous coal. It

An ancient relative of the modern horsetail rush embedded in the rock.

Lepidostrobophyllum, *the flattened bracts or seed supports that made up the cone of the ancient* Lepidodendron *tree.*

astonished us to learn that the one mineable coal seam in the Minto coal field is only about eighteen inches thick. The work invested to get at this thin black layer seems like a remarkable expenditure of energy.

Throughout this part of New Brunswick there are many coal workings, both operating and abandoned, which were rewarding territory for our fossil hunt. John and I spent several days in the hot July sun collecting smaller, more portable treasures for the ROM collections. Near Chipman we found the lovely and delicate leaves of the ancient seed fern *Neuropteris*, looking much like the insect wings they are sometimes found associated with. Immediately recognizable as fern-like even after being entombed for 300 million years is *Pecopteris*. Finally, anyone familiar with the horsetail rushes so common in wet areas of modern river banks would have had no trouble recognizing the impression of an ancient relative embedded in the rock.

The most puzzling fossils were the arrowhead-shaped structures which we were later, with the help of Jim Wheeler of the ROM, to identify as *Lepidostrobophyllum*. These fossils turned out to be the flattened bracts or seed supports that made up the cone of the *Lepidodendron* tree. The cones of this tree are normally found compressed or flattened sideways, and when they are preserved in this manner they are known as *Lepidostrobus*. Since plant fossils are nearly always found broken and mixed up, palaeobotanists have always had difficulty deciding which parts belong together. As a way of operating in the face of this uncertainty palaeobotanists have traditionally given different names to different parts of fossil plants. These names are known as "organ genera" and are used even after different organ genera are found preserved together and recognized as parts of the same plant. In the case of the *Lepidodendron* tree we were fortunate to find not only the seed supports and the cones but also part of the root system, *Stigmaria*, and the typical diamond-patterned branches which give the name *Lepidodendron* to the overall tree.

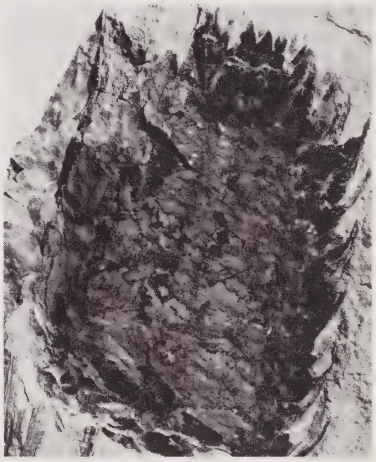
We were pleased and satisfied with our treasures, some of which will be displayed in the invertebrate palaeontology gallery. The opportunity to collect Carboniferous plant fossils and the experience of getting to know this part of Canada were satisfying in yet another sense. My companion on this trip, John Monteith, joined the Museum in 1935 to work with Professor William A. Parks, the first Director of the Royal Ontario Museum of Palaeontology. Since then, over the years, John collected extensively in southern and northern Ontario, first with Dr. Madeleine A. Fritz and later with Drs. Roy Lemon and Desmond Collins. His only foray during these years into the "mysterious east" came in 1939 when he accompanied J. C. Sproule, later to become an eminent economic geologist, on a collecting trip to eastern New York and parts of Quebec. It was nearly forty years later that John again headed east. Our New Brunswick adventure was a fitting finale for John, who retired this June. Without his expertise, knowledge, and good humour the ROM will be the poorer.

Opposite page, left: Cones and branches from the ancient Lepidodendron *tree. See detail of cone, below.*

Opposite page, right: Part of a root from the same tree.

Left: Re-creation of an Upper Carboniferous coal forest of 300 million years ago. Note the giant dragonfly on the tree trunk.

Below: Flattened cone from the Lepidodendron *tree.*



Dr. Peter H. von Bitter's interest in things geological started in Toronto in the late 1950s when he was a student at Humberside Collegiate and a member of the ROM-affiliated Junior Walker Club. He received his training in geology at Acadia University in Nova Scotia and later at the University of Kansas and Philipps Universität in Germany, and received his Ph.D. from the University of Kansas in 1971. He joined the ROM's Department of Invertebrate Palaeontology as a micropalaeontologist in 1970. This particular discipline concerns itself with the study of the microscopic remains of animals and plants. He is also interested in palaeobotany, the study of ancient plant life.

The contemporary fashions on these pages are based on traditional costume designs from many cultures. They were created by the graduating class of the Fashion Department of Ryerson Polytechnical Institute.

Photographer: John Luna, Ryerson Media Centre
Models: Bunni Holmes, Sandy Scopick, and Kevin McPhee

Right: This capote, cut from a Scottish mohair blanket, is a relative of the Hudson's Bay blanket capotes worn by the voyageurs. Leslie Dunbar, designer.

Opposite page, left: Hand-knitted sweater and scarf based on a 19th-century infant's shirt. Buzzy Saunders, designer.

Opposite page, right: Denim suit based on the cut of a Korean man's coat. Linda Gilbert, designer.

Old Cuts for New Cotes

Yesterday's Simple Garments Inspire Today's High Fashion

Dorothy K.Burnham

Special exhibitions come and go at the ROM with dizzying speed. If involved in the demanding work of creating one of these passing shows a person can hardly enjoy any feeling of accomplishment before the whole thing has been dismantled and the Museum has gone on to conquer new worlds. Most exhibits of this kind leave behind them a nostalgic wish that they were not so transitory, a wish that the colour and the magic of a particular combination of beautiful and interesting things could be revived again with the wave of a magic wand.

Three years ago the Textile Department mounted a special exhibition called "Cut My Cote". The title was taken from the old proverb "I shall cut my cote after my cloth". The exhibition showed many simple garments drawn from our own magnificent and wide-ranging collections and demonstrated the relationship of garment construction to the differing looms of various cultures. Like so many other exhibitions that have grown from the knowledge and dedicated hard work of the staff, "Cut My Cote" was truly beautiful and attracted a wide spectrum of people. The small accom-

panying publication of the same name was not a catalogue of the temporary show but a timeless statement on the general principles of garment construction, illustrated by measured plans for the making of many types of garments.

"Cut My Cote" opened in June of 1973 and was seen by many of the tourists that crowded our galleries during the summer, but it terminated in the early autumn just as our own schools and colleges were opening, and we believed that its educational impact would probably be minimal. With an overwhelming sense of flatness we felt that "Cut My Cote" was over forever.

At that point we would have been very startled by the events of the next three years. Although the show was over, the life of the publication was only beginning. It had sold well during the summer and many tourists had taken it home with them. Then the Museum started to get orders for it, and reviews came in from craft journals and specialized costume and weaving publications. The simple garments appealed to the young and we began to see people walking along Bloor Street in clothes whose cuts we recognized. Sales built slowly, with one person telling another, and then orders for use in classes of costume history started to arrive from universities and technical schools, particularly in the United States. A craft teacher took it with her wherever she gave workshops and we could follow her progress by the orders coming in from the west coast and then New Zealand and Australia. Suddenly, and most unexpectedly, a year after the little book came out it moved into the "big league" when it received an excellent review in *Scientific American*. It is now in its fifth printing and we are getting accustomed to having a best-seller on our hands.

Opposite page: Handpainted silk aba. Sue Ann Chousky, designer.

Right: Hand stencilled informal dress, based on the pattern of a 17th-century woman's shirt. Rebecca Rickert, designer.

It is fun to visit a craft school in Norway and find that our book is a much-enjoyed text in the weaving class. We gulped slightly and grinned from ear to ear when we heard that a special-delivery order had come from a girl in New York asking for a copy by return mail because she wanted to make her wedding dress from it and she was getting married in a hurry. But the nicest thing that happened to the author occurred last spring, when I received an invitation to the annual fashion show presented by the graduating class of the Fashion Department of Ryerson Polytechnical Institute. I watched entranced as students modelled beautiful garments that had been inspired by *Cut My Cote*.

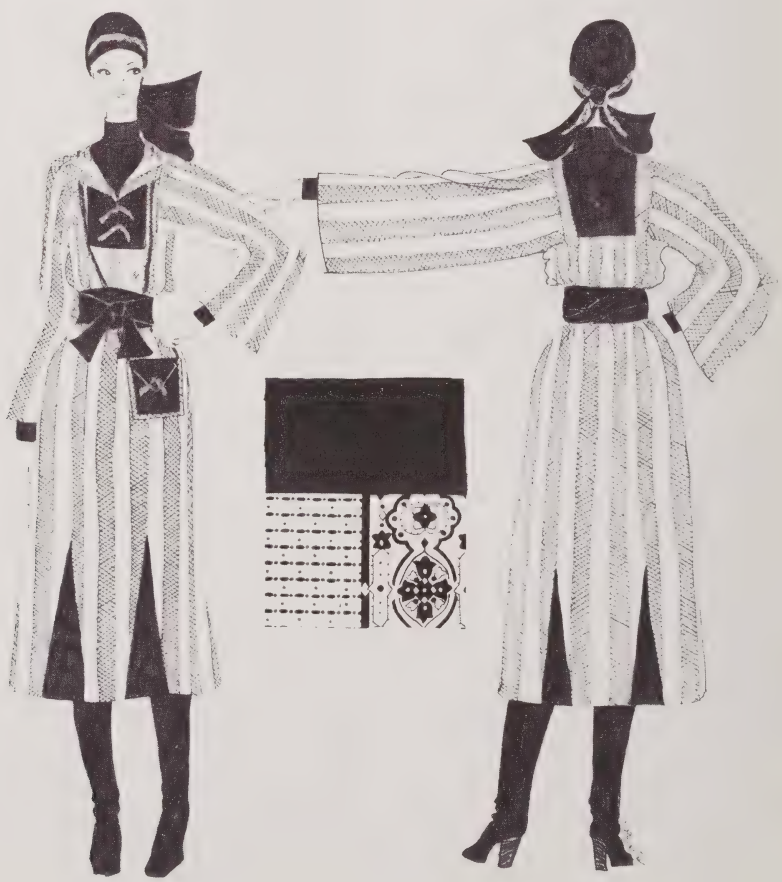
The Textile Department has had a close connection with Ryerson's fashion classes since the beginnings of the school in the late 1940s. Our staff have taught them and our great fashion collections have been used as source material for their History of Costume course. However, the assignment that led to the creation of these clothes, by the class taught by Susan Barnwell, was not an essay in history but a living use of our collections as inspiration for costume designs adaptable to the present and to industrial production. Age-old principles of body covering taken from our publication and our gallery displays by young, inventive minds turned into fashions for today.

Who would have thought that the tiny 19th-century infant's shirt (fig. 14 in *Cut My Cote*) could be reincarnated as a bulky knit sweater like the one designed by Buzzy Saunders? But the simple construction is well suited to heavy knitting and the result, almost two hundred years away from its inspiration, is a valid 1976 statement.

The cut of a Korean man's coat (fig. 27 in *Cut My Cote*) provided the point of departure for two of the most stunning garments in the fashion show. A play suit created in striped denim by Linda Gilbert, with all its fun and gaiety, still maintains a feeling of its Far Eastern origins in its cut as well as its decoration. Drawing inspiration from the same source, Terry Loschuk designed a dark red leather suit which is totally sophisticated and very-up-to-date, yet which has the ageless elegance of the best fashion creations. There is no slavish copying here but an intelligent use of available design sources.

Leslie Dunbar's simple and wearable navy blue coat gives little hint of its early Canadian origin, yet the cut is based on an old Hudson's Bay blanket capote (fig. 15 in *Cut My Cote*). These warm top garments cut from a single blanket on the wrap-around principle kept many a voyageur warm in the early days of our

Right and opposite page: Printed cotton dress based on the design of a Macedonian woman's shirt. Sharon Laverty, designer.



country, and their modern counterpart is equally functional.

Rebecca Rickert used the pattern for the early 17th-century woman's shirt (fig. 5 in *Cut My Cote*), and with a bold treatment of modern material produced a flattering informal leisure gown. Sue Ann Chousky took one of the simplest of Near Eastern top coverings, the aba, and turned it into a great sweeping garment for a far-out young man. She added a draw-string to the shoulder seams, with the amusing explanation that it was now possible to eat without getting the sleeves into the soup.

There were many students with work that was exciting and interesting, but one final illustration is all that is possible. It is of Sharon Laverty's street dress, whose design is based on a Macedonian woman's shirt (fig. 20 in *Cut My Cote*). As can be seen from her working drawing, the cut follows the original closely, but with a clever choice of materials and a modern simplicity of approach the peasant origins are forgotten and a new design suitable for modern living emerges.

We who work in the Royal Ontario Museum know that it is a centre throbbing with life. We are bombarded constantly by creative people using its resources. We pass daily through the galleries filled with visitors of all ages. We know well the students who come our way either as groups or as individuals working on varied projects. We feel that our work is important but we can seldom measure its results. Like other creative people we need applause to do our best, and yet our area of creation being what it is, the response to our efforts often is very impersonal. It was therefore an unforgettable pleasure to watch the Ryerson students on the flood-lit runway and hear the applause for their efforts, and to know that we in the Textile Department had contributed to the enrichment of those students and to the making of those lovely garments. At that moment the applause for our efforts came home, loud, clear, and vital, and life in the Textile Department of the ROM was well worth living.

Dorothy K. Burnham joined the ROM staff in 1929, later becoming the first curator of the Textile Department. In 1950 she left to bring up her family and returned to the Museum in a research capacity fifteen years later. She and her husband, Harold B. Burnham, worked together to complete the important Canadian textile research project which she had initiated in 1947. Their book "Keep Me Warm One Night": Early Handweaving in Eastern Canada *was published in 1972. She is at present Curator, Textile Department, and is the author of* Cut My Cote, *of which thousands of copies have been sold all over the world.*

Dark red leather suit based on the cut of a Korean man's coat. Terry Loschuk, designer.

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